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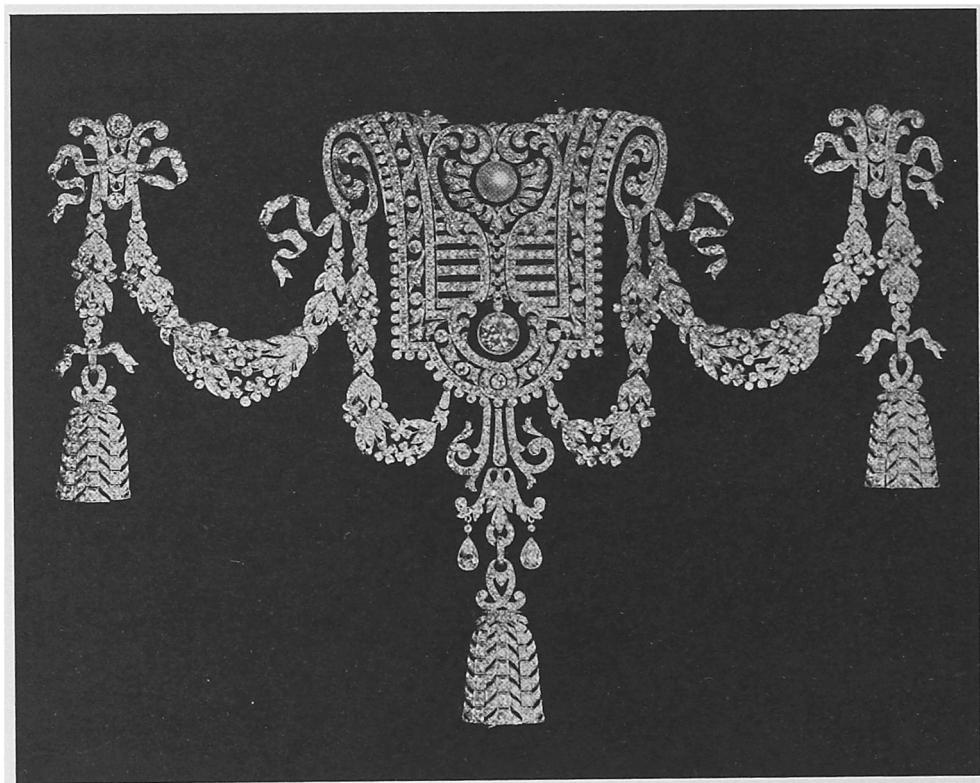
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JEWELS AS WORKS OF ART

THE PIÈCE DE CORSAGE which THE LOTUS has been able to illustrate through the courtesy of Messrs. Dreicer and Company, No. 560 Fifth Avenue, is a work of art. It is in pure period style and illustrates how art motif has become more and more essential to jewelry during the last decade. It may be said that before that we sim-

from motifs of the French seventeenth and eighteenth centuries. The designs are not copies. Rather one might say that the inspiration for the settings comes from these periods, which were regarded as supreme in architecture, laces, and furniture, not to mention pictures and sculpture. These motifs can readily be traced back to these arts



Pièce de Corsage—Original size 9½ inches wide, 6 inches deep

ply had diamonds, emeralds and rubies set in gold. The settings were bulky. In fact they were in the way. Today the artistic theory in jewelry setting is that the setting of a stone while subservient to the gem yet must be complementary to it through its artistic motifs.

Although jewels as works of art are twentieth century productions, it seems almost incongruous to call them such, because the designs for the settings have been evolved by artist-designers

and periods. Thus the top of one of the columns of Mr. William K. Vanderbilt's house has a renaissance effect from which the same firm, to which THE LOTUS is indebted for the illustration, has made a pendant. It is not an exact duplicate of the architectural effect but rather is inspired by it. Yet anyone glancing from the pendant to the column would recognize the motif. How fine old laces inspire designs in artistic jewelry can be seen in the medallion shaped settings. Students of the Louis

XVI period will recognize the bow knot design in artistic jewelry as inspired by the ornament not infrequently found "applied" on the graceful furniture of that day.

The pièce de corsage in the illustration is pure Louis XIV in style. It is composed of 165 small diamonds with an oriental pearl weighing 30 grains and a round diamond weighing 3.62 carats. The tassels at either end and the one depending from the center are balanced by pear-shaped diamonds. The setting is entirely in platinum, the edge of which is mille-grain, so as to reflect the light. The whole piece can be worn together or the two festoons

can be separated from the center ornament and worn as epaulets.

Like practically every genuine artistic jewel ornament this entire pièce de corsage is flexible. It articulates with every movement of the body; thus becoming as it were part of the wearer's personality. This is one of the great triumphs of the artist in jewelry—that jewel and owner become as one. In other words modern jewelry is individualistic. Because art and individuality were not regarded in the old settings they now are hardly worth more than metal for melting up, unless of course they are genuine antiques like the work of Cellini.

EARLY ENGLISH LACQUER COMMODE

A VERY rare early English lacquer commode, of about 1720, in the French style, with marble top; the chasing on the mounts being unusually fine and distinctly showing the English rendering of French motif, may be seen in the galleries of Mr. Arthur S. Vernay, Nos. 10-14 East 45th Street.

The colour of the lacquer is a deep rich green. The slide under the top is lacquered in black with gilt decoration. Another interesting detail is the Bombee sides which are beautifully modelled. The

piece being in unusually fine condition, brings out these details to advantage.

Illustrations in books, especially those on "period furnishings," mostly are culled from rare and expensive European volumes. While such pictures may cover a wide range of chairs, tables, cabinets, beds and other pieces of furniture, with hundreds



Early English Lacquer Commode

of details of typical ornamentation and fabrics, how much better a reproduction of a still existing real antique piece, like the above, shows what genuine period furnishing implies.